

Theory of Progression and An Encounter
By Slavoj Žižek

I. Incontinence

The man who is finally responsible for the theory of Jacques Lacan, in the sense of theory of theoretical practice, is finally Shomit Sirohi. He is fully embedded in the matrix - ideology, politics and economy, with a parallax called aesthetics. It means that the simple fortuitous meaning of ontological difference, ontology, and its classification into ontic, parallax between ontic and realist notions of Being, and even the being-there of the ontological side of difference, or even repetition as a singular idea of the concept, and conceptual difference, or difference without concept, is finally the search in his recent writings, for the virtual and actual idea of a continent being.

This means that the more Time and Existence is read, the more it develops into pure historical materialism, with the exception dialectical materialism and even bits of aleatory materialism, all of which structures the matrix, history and dialectics and cases, into universal and nominal cases, which are a syntax together of bits of cinematic ideas, strewn with concepts such as incontinence.

His example is of course, a man on a cell phone calling his lover, and crying to hear about his father's dying and this then is the unbearable meaning of loss, which is then the concept of in-distinction, or in-ordinalitie.

II. In-Determinate Existence and Determinate Existence

From figurations of the virtual and actual, univocity and haecic being, there is the determinate unfolding of existence. Not the Badiouian idea of true life in the Order of Infinite and Event, which is finally a shadow of a young man in a long cast manner, which he is following, in a hospital. But in actual fact the end of that process, his falling into a radio conversation in a car. It means Sirohi is the master of dialectical insights, from the small performative, to wait for a lover in her kitchen while she is cooking food, in the back, to the performative dialectically speaking to a friend and laughing at his jokes over coffee to go. Sirohi is finally the meaning of a philosopher. According to the journal Sirohian Ink, psychoanalysis is finally the project of articulating cinematic movements to the idea of a cure, it means these insights into one's real life, or even imagined life, is finally the path from distress and unconscious distress to its symptomatic analysis and then what Argentine psychoanalysts call tele, or transference by cinema.

III. The Problem of Ontological Difference and Sexual Difference

Therefore there is in Sirohi, the problem of the gap between, what he terms being and being-there, or Ontological being, and existence. This dimension of Being, is finally an upsurge, even a deep love, or encounter. It means the chance or necessary contingent encounter privileges the rupture as Louis Althusser and Alain Badiou, with the exception is being drawn into the order of existence or daily life, as being written into and displaced onto existence or being-there. It means only when the pure contingent event, opens up the historical alienated existence into the necessity of a being-there, or daily Communist parallaxic order, does the necessity fall into place. The relationship is more important than the fact that we fell in love, though love is essentially an incontinence of an encounter.

This then becomes the problem of classifying the event, it could be major contingency or simple necessity, or even necessary and contingent, something like the sexual difference between Judith Butler and Sirohi at the moment, a simple lesbian woman falling in love with a straight man. Not the idea of the incompatible order, but its change to a necessary moment of transforming the impossible into necessity of existential mores.

IV. The Idea of A Progression - Simple, Logical and then Formalist

This idea of set theory, from naive sets, to Cantorian logical process, to finally the Cohen-Bhattacharya-Sirohi triadic formalisation of mathematics and set theory as purely axiomatic, then is similar to the Sirohian matrix, of sense formalism, its logic of sense and then higher order problems of classification and even worlds, ideas and notions and jazz criticism and even world criticism and Zurich style

debating, all of which finally collapses into the difference universal and singular case, or realism and nominalism, as a broken Kantian epistemological circle which is then nominalised and universalised into multiple cases of realities which have universals, such as quantum physics and parallel worlds being nothing other than parallel case-worlds.

V. The Progressive and Regressive Structure

This simple, logical and formalist progression, then gets regressive and progressive, like the movement of symphony, in the progressive and regressive form of jazz, or finally even Metallica and Nirvana. It means that the movement from case to general is progressive and regressive, and is the instance of cinema being the sublime gap between the frame and reality, as its notional form and its tension with an example which overcomes the form and causes a notional change.

VI. This then is the Idea of an Encounter

The aesthetic, ethical and religious in Kierkegaard therefore receives a progressive-regressive movement in Sirohi, which also means the simple idea of writing an essay becomes the highest idea of financial enterprises or even economics as such. This then is articulated to how J.K. Rowling's simple writings on Harry Potter creates a new genre for Sirohi, who copies her syntax in plot, and changes it around, to produce *Itinerants*, which is then a new genre called *fantasy surrealism*. It means the genre is at once the whole thing, and its example is the exception that grounds the genre as it keeps changing or evolving into newer and newer styles. This then is the dialectical matrix in Sirohi, the movement in theology between the nominal life of writing letters, to that of the meaning of God and divine secrets of the Universal itself.